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CULTURAL ACTIVITIES MAGAZINE





## Editor

H. E. Martin

## Cultural Activities Staff

W. H. Kaasa

Co-ordinator

Arts and Crafts: W. J. Netelenbos

Community Recreation:

Miss Elsie M. McFarland

Drama ..... J. T. McCreath

Libraries ..... E. T. Wiltshire

Music ..... D. J. Peterkin

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For their own good, as well as for the happiness of those who are now aged, young people should start learning how to grow old. There is no season of life for which preparation is more necessary. There is no preparation that can be more rewarding.

Every phase of life is a making ready for the one which follows it. Just as what we learn during childhood determines the success or failure of our adulthood, so does our development in middle-life decide the nature of our old age.

*Royal Bank of Canada  
Newsletter*

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**Says Criticism Directed  
At Rare Instances and  
Misses Values**

# IN DEFENCE of FESTIVALS

**By MARION E. SMITH**

**A**FTER reading Mr. Geoffrey Payzant's article "The Competitive Music Festivals" in the Spring 1960 issue of "The Canadian Musical Journal", (condensed in the last issue of "Leisure") I am left feeling completely aghast that a man can presumably reach a point of success in the world of music, who seemingly has no faith whatsoever in human nature. Mr. Payzant is full of criticism, but his complaints appear to be directed at individual people involved more than at the system itself. I find it difficult to believe that any movement—specifically the Music Competition Festival Movement—could be guilty of all the faults he ascribes to it, and yet continue to grow to the sheer magnitude which he admits, from its small beginnings in Edmonton in 1908.

Mrs. Marion Smith is a member of the Lethbridge Kiwanis Festival board and is a member of the Music Advisory Board of the Cultural Activities Branch of the Provincial Government.

Music festivals are not put on without a great deal of work by a great many people—the number of man-hours involved in sponsoring and conducting music festivals across Canada would be quite staggering if statistics were available to see. And in this push-button age, when mankind seems to avoid effort if at all possible I doubt that the thousands of people who work enthusiastically towards the success of their own Festival, would continue to do so year after year, if they were not convinced that their efforts were worthwhile. And the music teachers — without whose cooperation no music festival could survive — would certainly not continue to inflict themselves with the endless extra work involved, which is nerve-wracking to say the least, if they did not consider the effort beneficial to their students.

Mr. Payzant, in his discussion about the Music Festival Committee, claims that the main goal of these committees is a smoothly running show with no hitches—and that the mechanical side is all that matters to the Committee. Does he not realize that a smoothly running festival is essential in order that the very soul of any Festival—the performances before the adjudicators—might have the spotlight they deserve?

### **Responsible Chore**

I agree with him that finding suitable adjudicators is a very responsible task for the committee. Here is a brief synopsis of adjudicator qualifications:

#### **1. Musical knowledge:**

(a) Broad education in all the art of music. (b) More than average ability in some field, as teacher, performer, adjudicator or critic. (c) Experience—i.e. he has put his knowledge to the test and acquired conviction. (d) Background — i.e. broad personal knowledge of composers, performers and performances.

#### **2. Judgment**

(a) ability to assess a performance. (b) absence of prejudice or bias. (c) equal attention to all classes and ages, elementary and advanced. (d) retention of judgment under difficult working conditions. (e) judgment should bear some relation to what is expected in a class. (This is proper place for tact.) (f) ability to decide quickly. (g) preferably have all

these qualities in more than one branch of music.

#### **3. Expressiveness:**

(a) analytical ability—i.e. decide quickly what is right or wrong. (b) balance properly the relative value of different faults. (c) consider the whole class as well as each different competitor. (e) ability to be constructive, honest and authoritative. (f) ability to convey ideas to a non-technical audience.

### **A Difficult Task**

Needless to say, finding adjudicators who rate well in all three sections, is not a simple task. But, it also follows that adjudicators who do not measure up in these respects, will not be recommended to other festivals, or invited back a second or third time in future years. Through the years that I have followed festivals with interest, and in the three years that I have been directly involved in the actual organization and conducting of a specific music festival, unhappy situations with adjudicators, which Mr. Payzant implies are the usual thing, have been the exception.

And in his haranguing against the British Adjudicator Chain, I will also take issue with Mr. Payzant, I do not believe that he knows that at least three-quarters of the adjudicating done at Canadian Festivals is done by Canadian adjudicators, and the majority of competent Canadian adjudicators are unable to accept all the festivals offered them.

### **A Happy Feast**

Let us look at the word "Festival". It means essentially a feast enjoyed

in an atmosphere of pleasure and happiness. The traditional Festival of Music brings together the finest talent available to perform great music in the most inspiring manner. Our Festivals are designed to prepare performers and audiences in the standards required for such performances.

Now I will be the first to admit that out of several hundred competitors in a festival, very few are prodigies, or will become stars to compare with Lois Marshall or Glenn Gould. But is that any reason for depriving children of the opportunity to compete with one another at their own level, to become acquainted with the best in music at their own level, to have an adjudication by a noted musician other than their own teacher, to learn to perform before an audience and have the joy of sharing their talents—small though they may be? And the school choirs—certainly any that I have had anything to do with from the times when I participated to watching them now—all the children know what they are there for, and they put everything they can muster into singing their best for their teacher who is conducting them. This performance is the highlight of their school music for the whole year, and the teachers in general bend over backwards to remove the emphasis from the word "win", and "winning" is an extra bonus when it occurs.

The word "competition" is omitted from the title of the Federation of Canadian Music Festivals for the simple reason that it is a means to an end and not a dominating feature. Competition is the best way to reach

our objectives, and it is in our title by implication. Granted that it must be controlled and directed by those responsible, and not allowed to get out of hand, still it is through this challenge that one obtains not only the benefits of the Festival itself, but also preparation in the more universal experience of every day competition.

### **Good Opportunity**

I believe, and I know I am not alone in my belief, that Music Festivals provide an invaluable opportunity for student musicians in a community to gain experience and poise in performing before an audience; to gain competence through competing with others; and to gain helpful instruction through their adjudicators, who are outstanding musicians in this country and Great Britain. Through the school classes, large numbers of children, who are not necessarily being given private instruction, are being taught and encouraged to enjoy fine music. I believe that the Festival adds to the cultural life of its community by providing the opportunity for good classical music performed by competent students, to be heard. Festivals give the music teachers in a community the opportunity to assess their own teachings and compare their students with others, and to profit from what the adjudicators have to say and demonstrate.

Mr. Payzant seems to me to typify a class of people described by Mr. Reg. Hugo, the President of the Federation of Canadian Music Festivals, in his address to the 1959 Annual Meeting of the Federation,—“those unfor-

### **CORRECTION**

In Mr. Payzant's story on music festivals in the last issue of *Leisure*, the word 'not' was inadvertently omitted from the brief item wherein credit for the story is given. The corrected sentence should read "It is NOT put forward as a matter of the publication's editorial policy". The Editor regrets any embarrassment the omission might have caused.

tunates who cannot get the spirit of it (the Festival) themselves and don't want anyone else to do so either. They magnify some unhappy incident from their own or some one else's experience until the larger objective is blotted out. Some minor or isolated affair, usually arising from the competitive element, or some weakness in Festival operation is taken as evidence that the whole thing is harmful or objectionable. To eliminate the fault, they would discard the whole structure and throw out the baby with the bathwater."

### **Not Culture?**

In his conclusion, Mr. Payzant bemoans the lack of music culture in Canada—although he has no clear definition for music culture—his main point in this respect is that being a spectator is not good musical culture. Surely therefore, he must admit that the thousands of young people who

prepare themselves for performance in Music Festivals are contributing to Canadian music culture is some measure by actively participating in some form of music. It is my contention that Music Festivals encourage great numbers of young people to prepare for performance; and out of these great numbers, many are encouraged to carry on their musical studies to a higher degree; and out of these many, a few are actually helped to professional status—and these few, through teaching and performing, will actually add to our Canadian music culture.

Therefore, it is obvious that I heartily disagree with the great majority of what Mr. Payzant says in his article. I will readily admit that I know of isolated incidents which are comparable with some that he describes — but they are definitely isolated. I can see no reason why musicians should not have to cope with personalities any more than people in any other field of life—and I must put most of Mr. Payzant's criticisms down to individual eccentricities. I, for one, expect to continue supporting and working for Music Festivals, because I believe that they are contributing something of real value not only to Canadian Music Culture, but also to the lives of our Canadian young people.

**Many Now Enjoy  
Playing New  
Instruments**

# **GOVERNMENT AIDS IN BAND FORMATION**

**By D. J. PETERKIN**

**I**T IS the policy of the Alberta Government to assist on request the development of music making as a leisure-time activity. Over the last fifty years the length of the working week in almost every industry has been steadily shortened. Once it was normal for people to work a sixty and seventy hour week. It is now accepted practise to look upon forty hours as too long and there is talk of further reducing the yearly total of working hours by lengthening annual holidays. This has been made possible by greater industrial efficiency, increased automation and progressively higher standards of living.

It is also true to say that fifty years ago Western Canada was pioneer country. Life was too hard to allow men much time for creative leisure. Nowadays it is a very different situation. Few people work more than eight hours a day and many have every week-end free. After taking care of creature and material comforts, most have money and time to

spend on interests of the mind. They feel a personal need for creation of beautiful things; for a means of expression which may be denied them by their mode of livelihood.

## **Need Participation**

For a time this need is satisfied by many of the attendant benefits of our high standard of living. Radio, television and phonograph records cater by supplying high quality performances of good music and drama. There will always be an audience for this type of entertainment, but many people feel a need for some kind of self expression and participation in the arts. Hence the formation of choruses, orchestras, bands, dance groups, arts and crafts centres and so on. In the smallest of communities can always be found someone who wants to participate rather than spectate. Sooner or later he or she will feel the need so deeply that in co-operation with others of a like mind, some kind of group will be formed.



The majority of these groups need assistance. Few communities have people sufficiently able and experienced to take charge of instruction and organization. Our need has out-paced by far, training and creation of a tradition whereby one can find natural group leaders as easily as in Europe or the United States. This is where the Cultural Activities Branch of the Alberta Government steps in.

At the outset however, it must be understood that there is no implication of "Government direction". No instructor or organizer is proffered by the Government without a specific request for assistance from the community. The Branch organizes, on request, clinics and workshops for the training of community leaders in all-round recreation, drama, arts and handicrafts, athletics and outdoor activities, and music.

### **Train Bandmasters**

The music division, organized in June 1958, has begun only to scratch the surface in the field of community and school bands. It became very obvious that there was an urgent need for the training of bandmasters. The majority of bandmasters directing existing bands also needed help. As a first step the Supervisor initiated an extensive program of visits to bands. During these visits discussions are held with the bandmasters and executives. The Supervisor takes part in the normal rehearsal session and tries where necessary to give bands a "shot in the arm".

The next step was the organization, at strategic localities, of regional weekend clinics. These have been located at places within convenient travelling distance of a suitable num-

ber of bands. A minimum of five professional instructors are engaged for each clinic and during the Friday evening to Sunday afternoon sessions, various instrumental class lessons are given. As far as is possible, bandmasters are given an opportunity to conduct under the supervision of either Capt. F. M. McLeod or Capt. E. A. Jeffrey. One of the most valuable sessions are the bandmasters' evening discussion periods.

### **Summer Clinics**

Instructional assistance to bands culminates in the eight-day Provincial Residential Clinics held in Olds each summer. For this clinic instructors are engaged from Canada and the U.S. A maximum of fifty instrumentalists are given a daily half hour lesson. They also rehearse as a band for a daily minimum of five hours. The bandmasters are given daily lessons in theoretical and practical conducting, band formation and management, pre-instrumental training, methods of instruction, basic lessons in instruments, elementary orchestration, etc. A total of 20 bandmasters are accepted. Although application forms have not yet been printed, several bandmasters applications have been received for next summer's course.

Chorally, the Branch has not yet been able to attempt much. Judging by the need shown by communities for instrumental assistance, the demand for choral help will be even greater. The University Extension Department is already doing fine work in this field. During 1960-61 it may be possible to organize a series of week-end choral clinics similar to those run for bands.

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**Book Week Gives  
Impetus to Good  
Reading Customs**

**By GRACE McDONALD  
Children's Librarian  
Edmonton City Library**

## **Lifelong Book Habits Formed in Childhood**

**M**ORE books are being written for children today than ever before—at least 1500 titles, according to recent statistics, are published annually. This abundance of books is a mixed blessing, however, for the quality ranges from little literary

gems, to the mediocre, to "trash". Selecting the best books becomes increasingly difficult, and the unwary buyer can easily be misled by the attractive illustrations and format of the books.

Good reading habits begin in the

home long before the child has reached school age. Toddlers as young as two years respond to picture books and the nursery rhymes. The experience of being read to is doubly enjoyed because it is a shared pleasure. The enthusiasm of an adult for books is contagious and, happily, little children are susceptible to it. If only well-chosen books are read to, or by, a child, little by little that child is sure to develop appreciation and discrimination.

In order to develop a growing literary appreciation, children must have access to large quantities of books to satisfy their changing and highly individual requirements. They need well written books that give information about the world, past and present; books of fantasy to stretch the imagination; books to quicken sympathies and understanding; and non-sense books for sheer fun and laughter. From the heritage of the past, together with the best of the current output, there are books for every child.

Young Canada's Book Week which will be celebrated from November 15 to November 22, is sponsored annually by the Canadian Library Association for the purpose of reminding adults of the importance of providing good books for boys and girls to read. By means of displays of recommended books and various publicity programs, the community in general will be in-

formed of the many helpful services available at the public libraries throughout Canada. During Book Week the support of all individuals and groups associated with the welfare of children is sought to help promote more and better reading by boys and girls.

"Growing up in the modern world children must read. But there is a wide gap between reading as a tool and reading as a life-long resource of pleasure and education. To bring children this enjoyment can be a richly rewarding task, one that can be shared by all."

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### **Orchestras Untouched**

The community orchestral field remains untouched. The problem here is to find string instructors. These are practically impossible to locate in the rural areas. Perhaps the solution lies in the supply of teachers which should become available from the new B. Mus. degree at the University of Alberta.

Finally the Branch operates a scholarship and grant scheme, whereby deserving students and province-wide musical organizations may be financially assisted. Typical are the grants given to the Edmonton and Calgary orchestras and to the four Provincial Festivals.

Explanations Go Along  
With This New Plan  
In Musicales

# Recital - Commentaries Popular With Many

**I**N A number of Alberta centres during the coming winter months young music lovers will enjoy an enterprising series of concerts given by rising young soloists. These commentary-recitals form the main part of the 1960-61 season announced recently by the Alberta branches of Jeunesses Musicales of Canada.

This worldwide organization has become well established in Alberta, with local executives in Edmonton, Calgary, Lethbridge, Red Deer and Hobbema. At a recent conference of Alberta and other Western Canadian branches of Jeunesses Musicales, held at the Banff School of Fine Arts, the Western tours by JMC artists were settled for the forthcoming season.

One of the tours will, for the first time in Jeunesses Musicales history, feature a Western Canadian violinist. In November Thomas Rolston, concert-master of the Edmonton Symphony Orchestra, will give violin recitals in

the Alberta centres and elsewhere in the West. He will be accompanied at the piano by Isabel Moore.

In January there will be a novel departure from the ordinary recitals. Two comic operas from Quebec will be presented by a small troupe.

Clarinetist Rafael Masella will conclude the season with a tour in April and May. He is first clarinettist with the Montreal Symphony Orchestra, to which city he came after an auspicious young career in Europe.

Jeunesses Musicales (which has retained its original French name in all the countries in which it operates) was founded just before the Second World War in Belgium, with the object of teaching young people something about music through a series of commentary-concerts in which the music was not only performed but also discussed. The idea was attractive to Europe's young music-lovers



and Jeunesses Musicales spread throughout the continent.

After the war it came to Canada, largely through the effort of an energetic young violinist, Gilles Lefebvre—now the national director. A native Canadian, he studied in France and when he came back in 1949 he began organizing groups in Quebec cities. As in Europe, the Canadian organization expanded rapidly and today has centres in over seventy cities in Canada, and a membership of 30,000.

Nine-tenths of the members of JMC in each city are required to be under 30 years of age, as the main purpose of the organization is to bring excellent artists, on their way to famous careers, to audiences of young people at low cost. The artists themselves regard an invitation to perform on a JMC tour as a privilege and honour. Further, a concert tour for Jeunesses Musicales is frequently the means by which the performers achieve wide prominence.

JMC recitals are different from ordinary concerts, not in their standard of performance or repertoire, but in that usually the artists comment to their audiences on the works making up their programmes. These spoken commentaries make the recitals doubly interesting and enjoyable, particularly for young people who, for perhaps the first time, are becoming acquainted with the soloists' instruments and with the pieces being played. Commentaries are in English, except for one of the two recitals each artist performs in Edmonton, when the commentary is in French.

During the forthcoming season in addition to the recital-commentaries already mentioned, Alberta members of JMC will enjoy an evening film programme on musical subjects prepared in co-operation with the National Film Board.

Furthermore, each local executive is able to arrange special advantages

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**Getting The Right  
People in the  
Right Place**

# **PERSONNEL IS THE ANSWER**

**By W. C. SUTHERLAND**

**P**ERSONNEL unlocks all doors. It solves all problems. Solve your personnel problem and you solve everything. Solve your personnel problem and the problems which harass and concern you today, problems of budget, problems of finance, facilities, programs and services will fade away, like a snowflake on a summer breeze. The human element is at the heart and center of everything that we do.

Whenever there is trouble in the office, on the playground, in the center, on the athletic field, at the staff meeting, board meeting, or before the finance committee at budget hearing time, the problem and the difficulty is always with some individual. The an-

swer to your problem and the solution is always locked up in somebody's heart or frustrated mind. Our problems are internal and if we can get the individuals straightened out and keep them that way the recreation movement will take care of itself.

## **Number One Problem**

Now if you have not disagreed entirely with me up to this point, you will, I believe, agree still further that the Number One problem facing the organized recreation movement today is, first, the wise selection of our people and then, their development and the melding of these folks into a smooth operating, cooperative, hard-hitting team with attitudes and high morale.

There is a trend in the world today, and a rapid one, to the belief that

This material was taken from a talk by William C. Sutherland, director of the Recreation Personnel Service of the National Recreation Association, at the Pacific Northwest District Recreational Conference at Portland, Ore.

from now on and into the Great Beyond which is your future and mine, that most of our problems will be solved in the realm of the emotions and the spirit.

Business and industrial leaders have found this out and are doing something about it. Colleges and Universities are recognizing it and new courses are appearing annually in the curricula: courses in public relations; courses in labor and industrial relations; courses in human relations. The human element is being identified and recognized as all-important.

### **Simple Formula**

Now, what constitutes good personnel administration — scientific management? I do not believe that it has to be as complicated, as difficult, or as confusing as a lot of people in high places would lead you to believe. In fact, I think I can give you a very simple formula that will carry you a long way down the road to success as a leader of people. This formula includes only three simple elements. You may wish to add others.

First, I would have you define in writing, thoroughly and adequately every job in which you place a worker. After all isn't it everybody's right to have a job and to know what is expected of him today, tomorrow and next week? Also, he must know the direction and relationships of his teammates. Also, with his job and the knowledge to do it must go two things. Responsibility, yes, but also authority, and in the proper balance.

Secondly, I would have you fill every job with a qualified worker. We



will not take the time even to discuss this one.

Thirdly, I would have you fill every job with a satisfied worker.

Now this raises some interesting questions immediately. For instance, what makes for a satisfied worker, an inspired leader with good attitudes and high morale?

### **Right Person**

This is a long range question and will require something of a long range answer. At least we must start at the beginning. First we must find the right person because the wrong one selected at this point is always the wrong person even after a lifetime of work, and of course, is always the dissatisfied worker. And what to do with him is a problem from the day he enters the work until the day he dies or retires or in some way eliminates himself from the service.

But once you have the right person then you can set about finding out what it is he needs to make for a satisfied worker. Not in any rank order, because they are all important, the

requirements run something like this. This satisfied man of ours wants reasonable security against the hazards of unemployment, sickness, accident, old age and death.

This man of ours wants reasonable working hours and a fair salary.

This man of ours would like an opportunity for personal growth and professional advancement. This man of ours would like to participate in matters of mutual concern.

This man of ours would like to be treated as an individual. He would like to have a feeling of belonging and to know that his own job is important, moving forward toward a common objective.

And last, but not least, he would like to be able to respect his supervisor and the department for which he works.

So, there you have it—a simple list of requirements all reasonable, all obtainable and they don't cost a dime.

### **Leader of People**

That is all very well in theory but to establish and maintain conditions like that takes time and I am a busy executive you say. The only answer I can think of, is, "busy about what?" If you are a high salaried executive spending your time on busy routine and non-professional tasks that ought to be delegated to a forty dollar a week clerk or to a volunteer, then you may be suspected of being a grafter taking your salary under false pretensions because you were hired to be an executive, a leader of people. That

person gives his time and attention first and foremost to the development of his people. He is that so called human engineer and that means building administrative and professional staff, part-time workers, volunteers, board and committee members so enthusiastic about their work that they will motivate themselves and constantly increase their horizons.

We, who have jurisdiction and control of others, should realize that morale does not necessarily well up from the bottom but rather it trickles down from above. And morale is that stuff that gives drive to individual as well as to collective action. High morale is the index to good leadership. There can be no success without it; no failure has ever been complete until morale is destroyed.

We, in our kind of work should know better than others that people believe in and are interested to the extent that they participate. And participation in the planning is at the foundation of good neighborhood and community relationships.

Thirdly, and I would have you remember this if you forget everything else that I have said today for it alone may help to keep you on the beam, there can be no leadership without the consent of those being lead.

### **Leadership Defined**

This brings us face to face with the question, what is leadership? I'm afraid that you will find no definition in the recreation books that have been written to date. I have searched them all.



I would define leadership as that inner perfection, that inner excellence, that enables an individual to lead by influence, persuasion and inspiration, rather than by compulsion or domination.

Now with that kind of definition, let us discuss leadership. That kind of leadership means power: power with people, not power over them.

That kind of leadership is known by the personalities it enriches not by those it dominates.

That kind of leadership does not stem from title, name, position, years of experience, dress, appearance or from any other superficial prestige. Rather it comes from a personal adjustment from within.

I suppose that the greatest leader of all time would be judged a failure by present-day standards because he wrote no books and he left no estate. He had no trade union to defend him, no political party to support him, no professional society to encourage him. Yet, you know and I know what he did do with a dozen helpers, smelling of fish and one a double crosser. He transformed the world in three short years. And when the disciples started quarreling about rank, position, power and prestige a young man who used to travel the Jericho roads of old, this man called Jesus of Nazareth washed their feet. He did that to show that he had not come to control, to

dominate, to command, to play his cards close to his chest and to throw his weight around. Rather he had come to teach, to instruct, to interpret, to influence, to inspire, to proclaim and show the way to happiness and the good life.

So, there you have it—the principle of real leadership, laid down in scripture a couple of thousand years ago.

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of JMC membership. Thus, for example, members in Edmonton will be entitled to attend, free of charge, dress rehearsals of the Edmonton Symphony Orchestra.

All JMC members receive a free subscription to the JMC Journal, which appears six times during the winter months. It contains articles on music and musical organizations and events, personality sketches on JMC artists and on eminent Canadian performers, composers and instructors, and discussion about various instruments and music written for them.

Record collectors are favoured in most of the centres in which JMC is active by price discounts made available to members by leading music stores. Also, JMC has its own record club which distributes exclusive recordings made by its artists.

Jean-Pierre Vetter, c/o Alberta College, Edmonton, is Alberta JMC representative.

## *Backtalk on Ballet*

**BY HELEN TKACHENKO**

THIS article is in answer to the many questions I have received from parents as result of my previous article in "Leisure". They ask "What to do with a young child of about five who is virtually dying to become a ballerina and who is too anxious for study" . . . "IF it is better to wait until a child is 8 or 10 years old before actual ballet training is undertaken, what other faculties is it desirable to develop or stimulate in the youngster to properly prepare her for a career in ballet?"

Through the media of television and the now continuously increasing availability of this art in movies and on the stage, many young people become exposed to the beautiful and fascinating movements of ballet who, had they been born a decade earlier, may not have known that ballet existed.

As ballet in its completed form is a combination of music, drama, art and the dance, study in any of these fields will eventually be an asset to a ballerina. Musical training, piano or



other musical instrument will not only help one to appreciate its dramatic and emotional significance but will also be a help in timing. Further, the fact that one will be able to play off a minuet or a waltz to see what selection might best suit one's needs in selecting music for a pas de deux is something that every ballet director will appreciate.

To read and study the classic fairy tales—on which many of the great ballets are based—will give the child a vast knowledge not only of the essence of life itself but also of the value of truth and the love of beauty. If one is to become a truly great ballerina, one must believe in them.

Art is also an asset, especially when advancing to the directing or teaching field. When a ballet is in the planning stage a sketch of the scenery, costumes and characters is of value as a guide to the director and to show others what effect he is trying to create.

If a child is very enthusiastic, she should have an outlet. It is my belief that it might be a good idea to give her an introduction to ballet—through a good teacher—for awhile. This may be given during the summer months, perhaps to be discontinued during the school year term. The following summer classes may again be given and perhaps by then followed through the winter as well.

It is unnecessary to give more than one class a week until the child is over twelve, and then only if it is decided that she shall be entering the field professionally.

It can never really be said that this or that is the best practice to follow. If there are good teachers in your area, an occasional class to give the pupil an introduction to ballet need not necessarily prove disadvantageous. However, it is not wise to expose a young child to extremes of physical over-exertion or to the too-keen competition which is frequent once a group of ballet students get together: everyone likes to think that their movements are better and more graceful and thus exert themselves needlessly to achieve this end.

## Offer \$100.00 Prize For One-Act Play

The Alberta Drama League is giving some impetus to potential dramatists in the province through offer of a \$100 prize to a successful playwright for a one act play.

Entries for this competition should be submitted, by writers over 18 years of age, to the Extension Department, University of Alberta, Edmonton by April 15.

The one act play should be from 20 to 45 minutes in length.

Successful play will be held by the department for two years and then released to amateur groups through the province with no royalties charged.

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